

# **RADAMÉS GINATTALI**

## **3 Concert Studies for Guitar**

CHANTERELLE 728

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## Introduction

Radamés Gnattali belongs to the third generation of Brazilian nationalist composers. He was born on January 27, 1906 in Porto Alegre, nineteen years after Heitor Villa-Lobos. In over fifty years of work his musical offering has been of the widest amplitude. In addition to symphonies, string quartets, 26 concertos for different instruments and innumerable solo-pieces and songs, his works include an important cycle of 14 compositions, the *Brazilianas*, each of which is written for a different instrumental combination after the model of the *Chôros* and the *Bachianas* by Villa-Lobos. Of these the 8th and 13th are for the guitar. Gnattali loved this instrument in fact and played it well. Many indications in the manuscripts I have seen are in his own hand. The guitarist Rafael Rabello, his best interpreter and the first to dare to make a record dedicated exclusively to Gnattali's compositions, told me that Radamés "played everything he wrote - only a little slower". Apart from the solo-pieces he also composed 6 concertos for guitar and orchestra and several chamber works with guitar.

For many years Gnattali was composer and conductor for the National Radio Orchestra in Rio where most of the best instrumentalists were his colleagues and friends. His position was similar to that of a court composer who is asked to compose for different occasions, and for which ever musicians happened to be available. His wife Dofia Nelly told me that he used to work on three or four compositions at a time and would often interrupt lunch or dinner to quickly write down something he was in the middle of composing. For each composition he would keep in mind the technical and musical characteristics of the musicians for whom the pieces were intended. For example, the second concerto, composed for his friend Annibal Augusto Sardinha (the famous Garôto) who played with all five fingers of the right hand, contains passages which are only playable if the little finger is used.

Stylistically, Radamés Gnattali was manifestly nationalist. I remember that in the mid-sixties when I asked him for permission to include a work of his in a series of concerts I was organizing and conducting at the Museum of Modern Art in Rio de Janeiro, he flatly refused when I told him that the other featured composers would be Webern and Stockhausen. He did not have the burning sense of mission nor the ambition of Heitor Villa-Lobos which would have made him see the "opportunity" of having his own compositions performed along with those of the European *avant garde*. The vast territorial expanse of Brazil, the multiplicity and exuberance of musical material, the generosity of emotion and the intense musicality of the people of his country were his inspiration. He did not need anything else. Just as Turina - within the mainstream of European musical development, but not at its forefront - is indispensable to the music of Spain. Radamés Gnattali is indispensable to the music of Brazil.

Among his compositions for guitar, the *3 Concert Studies* and the *10 Studies* are the most significant. The *10 Studies*, written in 1967 when he was in full possession of his compositional faculties, complete the series of the most inspired and musically most important studies written this century for the guitar: Heitor Villa-Lobos, Francisco Mignone and Radamés Gnattali.

Unlike the *10 Studies*, all written as the outcome of one single compositional intention in the year 1967, the *3 Concert Studies* were composed from 1950 until 1981 and were played as isolated concert pieces. It was Gnattali's wish, however, to give them a "unifying gesture" by publishing all of them together as a small cycle under the title "Concert Studies". Musically they are more complex than the *10 Studies* and are less obviously related to any particular 'technical difficulty', yet they maintain the same absolute rooting in the musical vocabulary of Brazil.

The *Concert Studies* manifest an easily recognizable three-part form. The outer sections basically obey the 'beat of the drum' exactly like Villa-Lobos' *Study No. 12* which, however much it is derived from the guitar fingerboard, can only be understood musically from the rhythm.

Recently, in fact, Alvaro Pierri, who lived in Brazil for many years, demonstrated this point to me very well by "beating" the rhythm of Villa-Lobos' *Study No. 12* with his hands on a table in the *Café de la Paix* in Paris. Such "beating" of the rhythmic patterns could be especially helpful for understanding the first sections of *Concert Studies Nos. 1 & 3*. Here the melodic element has an auxiliary function only.

In the slower middle sections we have the rarest of lyricism, even for Gnattali, an 'inspiration through music' which blooms spontaneously out of this Brazilian composer's melodic gift. All three *Studies* have this flavour in the "mais lento" sections - which he used to call '*sonhando*' (dreaming).

Gennady Zalkowitsch  
London, October 18, 1989.

para Laurindo Almeida

# Dansa Brasileira

RADAMÉS GNATTALI

(♩ = 112)

5 ⑤ — ④ — ③

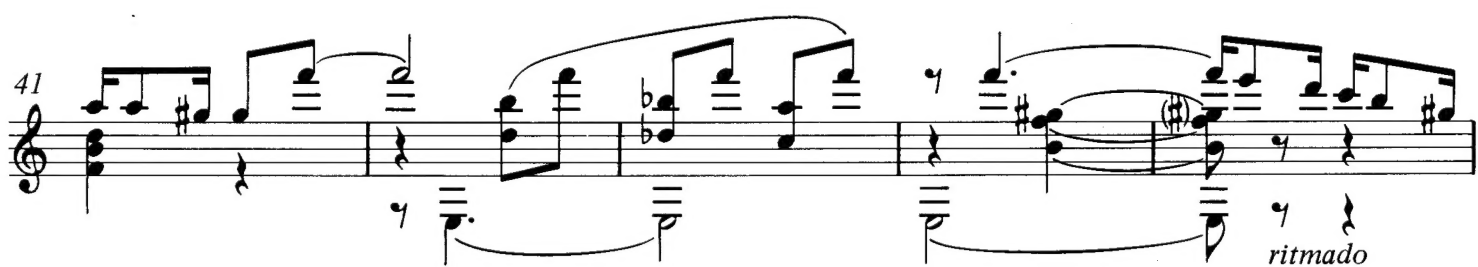
9

13

17

21

25



**Andante**

62 *rall. e dim.* *meno*

66 ( $\text{♩} = 88$ ) *p* *poco accel.*

69 *rall.*

72 *a tempo*

75 *dim.* *rall.* *Slow* *ten.* **Tempo I** ( $\text{♩} = 112$ ) *p* *cresc.*

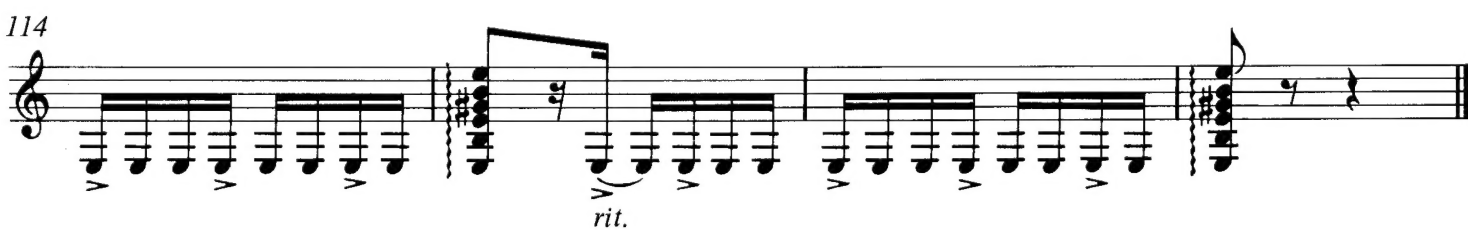
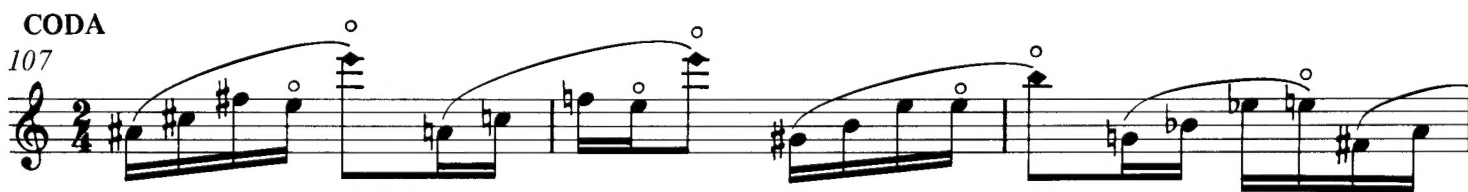
78

81 *f* *ten.*

84



*D.C. al  e Coda*



# Toccata em ritmo de samba

Nº1

RADAMES GNATTALI  
(1950)

(♩ = 126)

⑥ = D

harm. 12

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23

harm. 12

26

29

harm. 12

rall. ad lib.

*p*

Lento (♩ = 56)

33

ligado espress.

*mf*

35

37

39

harm. 12

42

Tempo I

rall.

*f*

Dal  $\text{S}$  al  $\text{C}$

45

Menos

*p*

C.9

harm. 12

harm. 12

para Waltel Blanco

# Toccata em ritmo de samba

## Nº2

RADAMÉS GNATTALI  
(Rio de Janeiro, 1981)

♩ = 108  $\phi.3$

⑥ = D

4

7

11

15

19

sulla ponte

C.3

C.2

C.3

harm.



Espressivo ♩ = 100

51 *p*

55 C.1 *m*

59 C.9 C.8 *a i m a m i m a i m i*

63 *a* *p*

67 *rall.* *p* C.4 *a tempo* C.2 C.1

71 *poco accel.* C.1 *dim. e rall.*

76 *Tempo I*

81 CODA *Da Capo al ♩ e ♩*

84 *p m m m m p p m m m m p*